1:Opler E-5 (1931-1937)1941
(Ca. 1870) NT8 Eastern Apache NT8
Chiricahua

at the top with yucca-leaf strands. Over them a thatching of bundles of big bluestem grass or bear grass is tied, shingle style, with yucca strings. A smoke hole opens above a central fireplace. A hide, suspended at the entrance, is fixed on a cross-beam so that it may be swung forward or backward. The doorway may face in any direction. For waterproofing, pieces of hide are thrown over the outer thatching, and in rainy weather, if a fire is not needed, even the smoke hole is covered. In warm, dry weather much of the outer roofing is stripped off. It takes approximately three days to erect a sturdy dwelling of this type. These houses are "warm and comfortable, even though there is a big snow."

The interior is lined with brush and grass beds over which robes are spread. Household equipment is utilitarian and minimal. Basketry receptacles include coiled shallow trays, large twined burden baskets for gathering wild foods, and pitch-covered woven water containers. There may be a few clay pots, unpainted and only occasionally incised. There are gourd cups and hide, gourd, and wooden dishes. Surplus food and clothing are stored in undecorated, envelope-like hide receptacles (parfleches). Ready for use are a metate and a cigar-shaped mano (as often as not of ancient Pueblo manufacture), stone and bone pounders, an awl, rawhide or horsetail hair ropes and tumplines, a fire drill, and combs made of dried and folded grass or mescal leaf.

In or around the camp are objects connected with horsemanship—saddles, bridles, bits, quirts, and saddlebags. Conspicuous, too, are weapons of war and chase—the bow and arrows, quiver, bow cover, shield, wrist guard, spear, sling, flint knives, and clubs.

Ceremonial objects—the pottery drum, a deer- or elk-hoof rattle, buckskin bags of pollen and other sacred substances, and the particular paraphernalia attached to the rites of the individuals of the household—are present but are less likely to be displayed.

The dwelling may contain a musical instrument or two not

1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

Another thing about the hunt according to the old Chiricahua ways: The older men would always give this advice to the younger. "Don't eat before you go out on the hunt," they would say. "Even though you have plenty in camp, don't eat in the morning before you go out. Go out and hunt with an empty stomach. Then Yusn will pity you. Perhaps you will not see anything to shoot though it is late in the day. You'll be empty, hungry, an object of pity. But if you go out with a full stomach, you'll hunt all day and won't get anything. As soon as you make your kill and come back with it, you can eat all you want."

The crow is associated with the hunt. A tale relates how animals were kept hidden by the crows until Killer of Enemies, with the help of Coyote, freed them during the absence of their keepers. The crows returned just in time to see their animals escape, and in their anger called the names of the waste products which form their usual fare. "So the human beings get all the best part of the meat, and the crows get what is left." On the basis of this story, the appearance of a crow just before the hunt is accepted as a favorable omen:

Well, suppose I am planning to go out hunting tomorrow. Crow might be very happy, flying around my camp. Then I might say, "Well, Crow, I'm going out hunting tomorrow and if I kill a deer you'll get the entrails, so help me." The crow must be connected in some way with hunting, but I've never heard how. Probably that's the way of it.

The attitude of the hunter should be one of reverence and generosity:

If I am going hunting with you, before we start out you might tell me, "If I kill two deer for you, I'm going to kill a good fat one and it will be mine." You must not show your selfishness in any way. If you say anything like this and walk all day and get no deer, you know what is the cause of it. You brought it on yourself. And even if you have killed several deer and you say something like this, you'll have bad luck later on. It'll make it bad for you.

The attitude against optimism is emphasized particularly in one of the rules of the hunt.[1] "The Chiricahua don't allow baskets around the hunt. To bring them means that you are overconfident that they are going to be filled up. It spoils your luck."

In late fall, when the deer are fatter and the hides better,

[1] One elderly informant, an Eastern Chiricahua, claimed to know nothing of this rule.

1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

281 462 skin, the man cuts out the pieces to be used, and the woman sews them together.

281 386 The women color buckskin with a number of dyes of their own making. Dark brown is obtained from the juice of fresh walnut hulls, crushed and pressed. The buckskin is soaked in a mixture of the walnut-hull juice and water and is then re-worked to softness. Red is secured from the boiled root and bark of mountain mahogany. When this dye is lukewarm or cool, the buckskin is put in it and is left overnight or for a day; later it must be reworked with a stone until it is pliable. A yellow decoction is made by soaking algerita roots. The buckskin is left in the dye until it is yellow and is afterward pounded and softened. Yellow ocher is sometimes applied to the entire surface of a buckskin; as the color wears away, more ocher must be rubbed on.

294 239 283 Sewing is essentially the concern of the women, though men on the raid will do repair work. For thread, the woman needs sinew. Therefore the hunter, when he butchers an animal, always removes the sinew from the loin very carefully and presents it to his wife. Sinew from any large game animal is acceptable, though that from the deer is considered best. In recent times [178] sinew from the horse and the steer have come to be widely used. [412] With an awl made from the sharpened leg bone of the deer, the woman punches a hole in the skin she is sewing, moistens the end of the sinew, and runs it through the hole.

285 [462] *Basketry.*—Basket-making is one of the many tasks for which the woman supplies both the materials and the labor, and she possesses a large fund of knowledge concerning substances and [824] techniques. She rarely uses cottonwood, since it breaks too easily. She does not use willow unless no other materials are available. She knows that, if she gathers stems in the spring, she will have to let them dry for some days but that, if she takes them in the winter, they are dry enough to use almost at once.

285 824 The woman makes a coiled tray basket with sumac stems for the foundation and yucca leaves for the sewing material and designs it with yucca of various colors:

> To turn the yucca yellow, put dry grass among the leaves in the yucca plant while it is standing in the ground; then set fire to the grass. The fire and smoke

1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

[Facing P. 381]

PLATE XII

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United States National Museum

a) MOCCASINS

United States National Museum

b) BURDEN BASKET

285

Claremont College Museum, Thomas Miles, photographer

c) WATER JARS

1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

turn the leaves yellow. Then cut what you want. When you want the leaves green, cut those on the outside fresh and use them just as they are. The inner leaves of the yucca plant, the ones near the stem, are white, and they can be used to give still another color. 285 824

The ruddy tendrils found at the roots of the narrow-leafed yucca are worked into baskets for contrast and design. The outer covering of the seed pod of the unicorn plant provides a black substance. The sewing materials for the ceremonial tray basket used in the girl's puberty rite come from these pods. [386]

Tray baskets act as containers for dry foods and "for any little thing, like nuts." They are used in parching seeds, in winnowing, and in a variety of other ways. 285

The large burden basket is twined, and the withes employed are from the sumac or mulberry. The designs are seldom more than bands of colof woven with strands that have been soaked in dyes similar to those used to color buckskin. Often the bottom is covered with buckskin or rawhide from which fringe and pendants hang. [824] [386] [531]

The water jar is in reality a pitch-covered basket. It also is made by the twined technique and is usually of sumac, or less frequently of mulberry. A hide or wooden handle is affixed to each side. Jars for tiswin are usually larger than those for carrying or holding water: 314 285

In the making of the water jar, the woman does it all from the beginning. She makes a woven basket. Then she gathers pitch. The only pitch used is that from the piñon tree. If it is in a hard lump on the trunk, she breaks it off; if it is sticky, she uses a piece of wood. She places it in a basket and brings it home, first laying some kind of grass or leaves in the basket so that the pitch won't stick to it. She puts the pitch in a pot and heats it until it gets soft.

When the pitch is soft enough, she pours or transfers it to the inside of the water jar she is making. She has a heated stone in there too and moves the basket around, so that the pitch spreads evenly. While she is putting on the pitch, she doesn't allow any other person near the fire. She must be there by herself. But, when she is weaving the basket, others can be around.

Sometimes she puts pitch on the outside, sometimes not. To put pitch on the outside, she has a stick with a piece of buckskin on. She dips this into the hot pitch and rubs it on. Then she lets it cool for a while; but, when it is still a little warm, she dips her hand into water and smoothes the jar to make it look nice. Sometimes before putting the pitch on the outside, she rubs the surface with red ocher. It looks pretty then, because the red shows through the pitch. A woman [386]

1:Opler E.5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

285 314 [824] can carry a water jar the same day it is finished. When the pitch has cracked and the jar leaks, she repairs it by putting hot stones in it. Then it comes together again. We use oak leaves or good clean grass to cover the opening. The oak leaves give a good taste to the water if they are used as a cover, we think.

323 *Pottery and household utensils.*—I have not been able to find a single existing example of the ceramics of these people. But women did mold pots at one time. The methods employed by his relative are reported by one informant:

My aunt used to make clay pots. She got red clay, a sticky kind, and ground it between two rocks, ground it fine. She had water at her side and kept putting her hand in to make the clay sticky. She worked the clay. She said she had to grind the clay fine or it would break.

First she made the bottom. She made a ball and pressed it down flat. Then she'd take a pinch of it and roll it out to a long piece and put her hand in the water to make it smooth. She built it up by putting these pieces on, bringing them around the way the sun goes. She rested the pot she was making right by her side on the ground. She smoothed it as she built it, sometimes with her hand dipped in water and sometimes with a flat paddle that she dipped in water. Sometimes she rested the pot she was making right in her lap, sometimes on the ground by her side. Sometimes she made big ones, sometimes little ones.

Then she broke open the little round cactus that grows in clusters [nipple cactus] and rubbed a piece of it on the outside and the inside of the pot. This is sticky. Then she put the pot out in the sun to dry. If the sun was out, it would dry enough to handle and be put in the fire in two or three hours.

Then she built a fire. She used any wood and let it burn down to ashes. Then she put the pot in and kept turning it. She would strike it to see if it was done. She turned it so it got done evenly. The pots were dark brown when they were finished, but some clays made them lighter.

Sometimes she made several at once, of different sizes. She never painted or designed them. Not many women made them. In the big group in which I lived my aunt and two others made them. These women who made pots allowed men to watch while they worked.[1] They never ground up the old pots and put the old material with the new. I saw these women make olla-shaped pots, low bowl-shaped ones, and some that were like a pitcher. My aunt never painted or designed any of them.

Another account adds some interesting details:

[462] Women were the pottery-makers. They went to a place where the animals would come to lick the salt and took clay from there. They rolled this clay with their hands into a long rope and wound this up, coiling it around and around in

[114] [1] This was denied by another informant, who said that men could not be present when women were working on the parfleche or the pot.